

VITA - SARA KATHRYN ARLEDGE

Home: ~~132 Van Ness Avenue~~
~~Santa Cruz, CA 95060~~
~~(408) 425-4931~~

818.-795-3311
LIVINGSTONE
HOTEL
139 S. LOS Robles
Pasadena, Ca.
'91101

PLACE AND DATE OF BIRTH: Mojave, California, September 28, 1911

EDUCATION: . University of California, Los Angeles, B.E. in Art 1930-1936
Columbia University Summer 1934
Barnes Foundation Oct. 1934-May 1935
ART TEACHING EXPERIENCE: University of Oklahoma 1943-1944
University of Arizona at Tucson 1945-1946
San Francisco School of Advertising Art 1947-1948
Oakland College of Arts and Crafts (taught trans- parencies) 1938-1949

EXHIBITIONS OF PAINT-
INGS:

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on catalog cover)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum of Art and other museums

FILMOGRAPHY:

- 1941-1946 Introspection (color, sound film, 6 minutes) 16 mm.
- 1958 What Is A Man? (color, sound film, 10 minutes) 16 mm.
- 1978 Tender Images (stable color film, 6 minutes) 16 mm.

(TRANSPARENCIES *on Film*)

- 1947-1978 Interior Garden I & II (3-1/4" x 4" transparencies) 16 mm.
- 1980 Iridum Sinus (3-1/4" x 4" transparencies) stable color film, 6 minutes

Film

FILM DISTRIBUTORS:

1983

Cinema 16

Grove Press

Canyon Cinema Co-op (present distributor)

WHAT DO TWO RIGHTS MAKE?
(Color, sound, 20 min.) 16 mm Film.

SCREENINGS OF FILMS & TRANSPARENCIES:

- 1947 San Francisco Museum of Art, "Art in Cinema" series Premiere of Introspection
- 1948 Knokke-Le Zoute, Belgium, Festival Mondial du Film
- Paul Ballard Film Society, Hollywood and Pasadena, California
- Mills College, California
- 1976 Pasadena Filmforum, Pasadena, California, One-woman retrospective
- Theatre Vanguard, Los Angeles, California

SCREENINGS OF FILMS &
TRANSPARENCIES, Cont'd:

1977

Art Gallery of Ontario, Canada,
"Looking at Dance - Live, on
Film, as Video"

Los Angeles County Museum of Art,
"Poetic Eye" series

1978

The Cinemateque, San Francisco,
California, One-woman retro-
spective, premiere of Tender
Images

1979

Global Village

1980

Pasadena Film Forum and many
other film societies

1982

Independent Film Festival, Santa
Cruz, California

*World
Premier**

1983 *Beijing Film Academy, Beijing, P.R.C.*

PUBLICATIONS:

"The Experimental Film: A New Art in Transi-
tion," Sara Kathryn Arledge, Arizona
Quarterly, Vol. 3 (Summer 1947) pp. 101-112.

"Madness in Memory," Sara Kathryn Arledge,
Follies (Pasadena, California art journal),
Vol. 2 (four part series - December 1976,
January 1977, February 1977, March 1977).

*Marsh
International
Festival For
Women
Kennedy Center:
AFI.*

*U.S.A. premiere.
PASADENA, Ca. (1984)*

"The Zebras: An Art Appreciation Lesson,"
Harriet Garrelo, Instructor, Vol. LIV
(September 1945), p. 24.

"Avant-Garde Production in America," Lewis
Jacobs, in Experiment in the Film, ed.
Roger Manvell, Grey Walls Press, London,
1949, pp. 142-143 (reproduction of frame
from Introspection opposite p. 128).

- PUBLICATIONS (cont'd.):
- "Experimental Cinema in America, Part II: The Postwar Revival," Lewis Jacobs, Hollywood Quarterly, Vol. III (Spring 1948), p. 285 (reproduction of frame from Introspection after p. 284).
- "Lions Don't Eat Lovers," Terry Cannon, Follies, Vol. II (October 1976), p. 6.
- "Sara Kathryn Arledge: Pasadena's Film Pioneer," Terry Cannon, New Magazine, Vol. VIII (May 1977), pp. 32-33.
- "Profile: Sara Kathryn Arledge," Alice Wallace, Sensor, Vol. I, No. 10, pp. 4, 5, 11 (1978).
- "Art Walk" (Pasadena) Suzanne Muchnic, Los Angeles Times, October 13, 1978, Part IV, p. 8.
- "Paintings from Yesterday," Mark Blocker, October 13, 1978, P. 11 Courier.
- "Arledge: Artist with a Philosophy," Wendy Gail, Follies, Vol. IV, No. 2, October 1978. See cover for reproduction of "Self Portrait," a transparency.
- "Lady With The Camera," Wally Trabing, Santa Cruz Sentinel, "Mostly About People"

HONORS/AWARDS:

Creative Film Foundation Award for
Film Script 1956

CHRONOLOGY:

- 1928 Became involved in the concept of a visual-time art at a performance of Wilfred's light organ at the Pasadena Community Playhouse.
- 1933 Noted down ideas for 3rd dimensional abstract films that would utilize transparent colored fluid effects, but they were unsuitable for the flat animation process.
- 1936 Shot several hundred feet of social dances by the Apache Indians at Fourth of July ceremonies in White River, Arizona.
- 1937 Attempts to find a way of recording visual-time ideas and to discover which ideas were practicable for filming on a limited budget.
- 1938 Planned very complex dance film with painted bodies, live lions, etc.
- 1939- In Las Vegas, Nevada, started drawing
1940 a red and blue chalk abstract, animated film on black construction paper. It was never completed or shot.
- 1940 Amplified a sequence from old dance film on story board.
- 1941 First half of Introspection shot.

- CHRONOLOGY (cont'd.):
- 1944 Worked on technical abstract lucite sculpture laminated with stage light gelatins to photograph refracted light on a screen. It wouldn't photograph.
 - 1946 Finished last half of Introspection.
 - 1947-1950 Adapted visual aide slides for painting. Created images on glass transparencies for projection on a screen.
 - 1949 Initial plans made for a documentary film about the everyday experiences of a black child.
 - 1951 Wrote script of Heir of the Dogma that Bitcha, from which T.V. sequence of What Is A Man? was taken.
 - 1956 Wrote script for What Is A Man?
 - 1958 Finished What Is A Man? in January.
 - 1960-1965 Worked on a concept of back projection on ceiling, floor, and four walls with paper model of room. Plans made for verbal film, Sand and/or Mirror.
 - 1965 Lions Don't Eat Lovers, drew two story boards of two dance plans using painted bodies, a real lion's head.
 - 1976-1978 Created 40 transparencies on glass. Some plans for shooting Sand and/or Mirror. Shot transparencies on film, Tender Images.

SUGGESTED PROGRAM:

Tender Images, 16mm film

Introspection, 16mm film

Talk

Interior Garden I, transparencies

What Is A Man?, 16mm film

Talk

What Is A Man? repeated

Interior Garden II, transparencies

Iridum Sinus (Cave of the Rainbows)
transparencies

WHAT DO TWO RIGHTS MAKE 7 16mm
Film

Talk and answer questions

Approximate length of program: 75 minutes

VITA - SARA KATHRYN ARLEDGE

Home: ~~132 Van Ness Avenue~~
~~Santa Cruz, CA 95060~~
~~(408) 425-4931~~

36
NM
HOTEL LIVINGSTONE
139 S. LOS ROBLES
PASADENA, CA.
91101

PLACE AND DATE OF BIRTH: Mojave, California, September 28, 1911

EDUCATION: University of California, Los Angeles, B.E. in Art 1930-1936
Columbia University Summer 1934
Barnes Foundation Oct. 1934-May 1935
ART TEACHING EXPERIENCE: University of Oklahoma 1943-1944
University of Arizona at Tucson 1945-1946
San Francisco School of Advertising Art 1947-1948
Oakland College of Arts and Crafts (taught trans- parencies) 1938-1949

EXHIBITIONS OF PAINT-
INGS:

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on catalog cover)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum of Art and other museums

FILMOGRAPHY:

- 1941-1946 Introspection (color, sound film, 6 minutes) 16 mm.
- 1958 What Is A Man? (color, sound film, 10 minutes) 16 mm.
- 1978 Tender Images (stable color film, 6 minutes) 16 mm.

(TRANSPARENCIES: *on Film*)

- 1947-1978 Interior Garden I & II (3-1/4" x 4" transparencies) 16 mm.
- 1980 Iridum Sinus (3-1/4" x 4" transparencies) stable color film, 6 minutes

FILM

FILM DISTRIBUTORS:

- 1983 WHAT DO TWO RIGHT MAKE?
Cinema 16 *color, sound film: 20 min: 16 mm*
Grove Press

Canyon Cinema Co-op (present distributor)

SCREENINGS OF FILMS &
TRANSPARENCIES:

- 1947 San Francisco Museum of Art, "Art in Cinema" series Premiere of Introspection
- 1948 Knokke-Le Zoute, Belgium, Festival Mondial du Film
- Paul Ballard Film Society, Hollywood and Pasadena, California
- Mills College, California
- 1976 Pasadena Filmforum, Pasadena, California, One-woman retrospective
- Theatre Vanguard, Los Angeles, California

SCREENINGS OF FILMS &
TRANSPARENCIES, Cont'd:

1977

Art Gallery of Ontario, Canada,
"Looking at Dance - Live, on
Film, as Video"

Los Angeles County Museum of Art,
"Poetic Eye" series

1978

The Cinemateque, San Francisco,
California, One-woman retro-
spective, premiere of Tender
Images

1979

Global Village

1980

Pasadena Film Forum and many
other film societies

1982

Independent Film Festival, Santa
Cruz, California

World Premiere 1973 Beijing Film Academy, Beijing, P.R.C.

PUBLICATIONS:

"The Experimental Film: A New Art in Transi-
tion," Sara Kathryn Arledge, Arizona
Quarterly, Vol. 3 (Summer 1947) pp. 101-112.

"Madness in Memory," Sara Kathryn Arledge,
Follies (Pasadena, California art journal),
Vol. 2 (four part series - December 1976,
January 1977, February 1977, March 1977).

"The Zebras: An Art Appreciation Lesson,"
Harriet Garrelo, Instructor, Vol. LIV
(September 1945), p. 24.

"Avant-Garde Production in America," Lewis
Jacobs, in Experiment in the Film, ed.
Roger Manvell, Grey Walls Press, London,
1949, pp. 142-143 (reproduction of frame
from Introspection opposite p. 128).

**USA-
Premiere: Pasadena Arts Council:
Green St. Pasadena, Ca.*

PUBLICATIONS (cont'd.):

"Experimental Cinema in America, Part II: The Postwar Revival," Lewis Jacobs, Hollywood Quarterly, Vol. III (Spring 1948), p. 285 (reproduction of frame from Introspection after p. 284).

"Lions Don't Eat Lovers," Terry Cannon, Follies, Vol. II (October 1976), p. 6.

"Sara Kathryn Arledge: Pasadena's Film Pioneer," Terry Cannon, New Magazine, Vol. VIII (May 1977), pp. 32-33.

"Profile: Sara Kathryn Arledge," Alice Wallace, Sensor, Vol. I, No. 10, pp. 4, 5, 11 (1978).

"Art Walk" (Pasadena) Suzanne Muchnic, Los Angeles Times, October 13, 1978, Part IV, p. 8.

"Paintings from Yesterday," Mark Blocker, October 13, 1978, P. 11 Courier.

"Arledge: Artist with a Philosophy," Wendy Gail, Follies, Vol. IV, No. 2, October 1978. See cover for reproduction of "Self Portrait," a transparency.

"Lady With The Camera," Wally Trabing, Santa Cruz Sentinel, "Mostly About People"

*"Review of Films" by Alida Walsh
in Women Artists News (1983)*

*pages
(also Film as Art by Sara -
Kathryn Arledge)*

HONORS/AWARDS:

Creative Film Foundation Award for
Film Script 1956

CHRONOLOGY:

- 1928 Became involved in the concept of a visual-time art at a performance of Wilfred's light organ at the Pasadena Community Playhouse.
- 1933 Noted down ideas for 3rd dimensional abstract films that would utilize transparent colored fluid effects, but they were unsuitable for the flat animation process.
- 1936 Shot several hundred feet of social dances by the Apache Indians at Fourth of July ceremonies in White River, Arizona.
- 1937 Attempts to find a way of recording visual-time ideas and to discover which ideas were practicable for filming on a limited budget.
- 1938 Planned very complex dance film with painted bodies, live lions, etc.
- 1939- In Las Vegas, Nevada, started drawing
1940 a red and blue chalk abstract, animated film on black construction paper. It was never completed or shot.
- 1940 Amplified a sequence from old dance film on story board.
- 1941 First half of Introspection shot.

- CHRONOLOGY (cont'd.):
- 1944 Worked on technical abstract lucite sculpture laminated with stage light gelatins to photograph refracted light on a screen. It wouldn't photograph.
 - 1946 Finished last half of Introspection.
 - 1947-1950 Adapted visual aide slides for painting. Created images on glass transparencies for projection on a screen.
 - 1949 Initial plans made for a documentary film about the everyday experiences of a black child.
 - 1951 Wrote script of Heir of the Dogma that Bitcha, from which T.V. sequence of What Is A Man? was taken.
 - 1956 Wrote script for What Is A Man?
 - 1958 Finished What Is A Man? in January.
 - 1960-1965 Worked on a concept of back projection on ceiling, floor, and four walls with paper model of room. Plans made for verbal film, Sand and/or Mirror.
 - 1965 Lions Don't Eat Lovers, drew two story boards of two dance plans using painted bodies, a real lion's head.
 - 1976-1978 Created 40 transparencies on glass. Some plans for shooting Sand and/or Mirror. Shot transparencies on film, Tender Images.

SUGGESTED PROGRAM:

Tender Images, 16mm film

Introspection, 16mm film

Talk

Interior Garden I, transparencies

What Is A Man?, 16mm film

Talk

What Is A Man? repeated

Interior Garden II, transparencies

Iridum Sinus (Cave of the Rainbows)
transparencies

WHAT DO TWO RIGHTS MAKE? 16mm
Film
Talk and answer questions

Approximate length of program: 75 minutes →